

"DARK SHADOWS" SHOW #471  
(ABC #76 - DKR 68)

VTR - TUESDAY, APRIL 9, 1968

AIR - MONDAY, APRIL 15, 1968

PRODUCER: ROBERT COSTELLO

DIRECTOR: LELA SWIFT

WRITER: GORDON RUSSELL

WORK CALL:

Dry Rehearsal Monday, April 8, 1968;  
4-6:30 PM at studio

VTR day: 8:00-10:30 AM Reh.  
10:30-11:30 Break, Makeup  
11:30- 3:15 Reh., Dress  
3:15- 3:45 TAPING

CAST:

Barnabas Collins .....	JONATHAN FRID
Elizabeth Collins Stoddard .....	JOAN BENNETT
Dr. Eric Lang .....	ADDISON POWELL
Victoria Winters .....	ALEXANDRA MOLTKE
Mrs. Johnson .....	CLARICE BLACKBURN
Harry Johnson .....	CRAIG SLOCUM

STUDIO: ABC-TV-16, 433 West 53rd (bet. 9th & 10th Ave.)

SETS:

TEASER:	Foyer
ACT I:	Foyer Drawing Room
ACT II:	Drawing Room Foyer
ACT III:	Drawing Room Foyer
ACT IV:	Drawing Room Lang's House

DAN CURTIS PRODUCTIONS, INC. ABC-TV-16, 433 West 53rd Street  
581-3866

PRODUCTION #471: CAST: BARNABAS, LIZ, VICKI, LANG, MRS. JOHNSON,  
HARRY JOHNSON (6)

SETS: DRAWING ROOM, FOYER, LANG'S HOUSE

TEASER:

Liz returns from a day in town to find a troubled Mrs. Johnson waiting for her. Mrs. Johnson informs her that Roger did not sleep in his bed the previous night and at the moment is nowhere to be found.

ACT ONE:

Liz completes a search of the entire house and tells Mrs. Johnson that Roger seems to have vanished. She is beginning to worry about him. Mrs. Johnson asks Liz if she would object to her son coming to stay with her for awhile. Liz has no objection, although she expresses surprise because she wasn't aware that Mrs. Johnson had a son. Barnabas arrives and Liz tells him about Roger's mysterious disappearance. Barnabas doesn't seem overly concerned until Liz mentions Roger's strange fascination with the painting, which also appears to be missing. Barnabas asks where it is. At this point Vicki enters to say that Roger left the house with it the night before.

ACT TWO:

Barnabas tells Vicki he hasn't given up hope of eventually winning her. During this scene he finds himself more and more attracted to her neck. His mood and attitude change. Vicki becomes concerned, thinking that perhaps he was released from the hospital too soon. Barnabas says she may be right, gives his apologies and leaves immediately to see Lang. Liz is back in and she and Vicki have a brief discussion of Barnabas' behavior. There is a knock at the door. Vicki answers it, sees Harry Johnson (Noah Gifford) and screams.

ACT THREE:

Liz rushes into the foyer to see what's wrong. The bewildered Harry apologizes. Vicki explains her reaction. Mrs. Johnson comes in as Liz takes Vicki upstairs. Mrs. Johnson immediately assumes that Harry did something wrong. He defends himself. She warns him that he'd better be on his best behavior while he's here. It is obvious that Harry's past is on the shady side, but no details are revealed now.

ACT FOUR:

1. Mrs. Johnson shows Liz a doctor's headband which she found in Roger's room. It bears the name: "Doctor Eric Lang."
2. Barnabas arrives at Lang's in a state of extreme anxiety. He tells of his meeting with Vicki and the all but irresistible urge he had to go for her neck. Lang recommends an immediate transfusion. As he is preparing it, he offers Barnabas a proposition. Suppose Barnabas could have Jeff Clark's physical appearance. Wouldn't that help him win Vicki back? Barnabas asks him to explain. Lang promises to explain soon -- very soon.

Show # 471 - Tuesday, 4/9/68 - TEASER - 1

TEASER

FADE IN:

SLIDE: EXT. COLLINWOOD - NIGHT

(ESTABLISHING SHOT)

VO

Victoria Winters has  
returned to the great  
house at Collinwood --  
back from her strange and  
frightening adventure in  
the past. Now she and all  
those around her are haunted  
by the terrible events she  
witnessed in the year 1795 --

DISSOLVE TO:

INT. FOYER - DAY

(MRS. JOHNSON APPEARS ON  
THE LANDING AND COMES DOWN-  
STAIRS)

VO

-- events which may change  
the course of history --  
and forever alter the  
destinies of all who live  
at Collinwood. One member  
of the Collins family has

(MORE)

VO (CONTD)

already fallen under the  
spell of an evil force from  
the past -- a force that may  
eventually lead him to commit  
murder.

(MRS. JOHNSON HAS STOPPED  
AT THE FOOT OF THE STAIRS.  
SHE STANDS THERE LOOKING  
QUITE DISTURBED ABOUT SOME-  
THING. THE FRONT DOOR  
OPENS AND LIZ ENTERS)

MRS. JOHNSON  
Oh, Mrs. Stoddard, I'm glad  
you're back.

LIZ  
Is something wrong, Mrs.  
Johnson?

MRS. JOHNSON  
Well, I'm not sure. I  
went in to clean your  
brother's room just now  
and -- well, he's gone,  
Mrs. Stoddard.

LIZ  
Well, of course he's gone.  
It's the middle of the  
afternoon.

Show # 471 - Tuesday, 4/9/68 - TEASER - 3

MRS. JOHNSON

No, I mean -- the room

hasn't been slept in. *hang*

*over the* LIZ *in the drawing*

Are you sure?

MRS. JOHNSON

Positive. I'm worried about

him, Mrs. Stoddard. Your

brother's routine never

varies, you know, and --

LIZ JOHNSON

Now there's no need to

start being alarmed. I'm

sure there's a very simple

reason Roger didn't sleep

in his room last night. He

may have dozed off in the

study or in some other room.

*CUT TO:* MRS. JOHNSON

I've looked almost every-*NEST*

where. He isn't in the

house. *VE TO:*

*FILM: EXT* LIZ *LINWOOD - DAY*

Well, I'll go and look again.

In the meantime, I want you

to take the painting that

(MORE)

*COMM.*

Show # 471 - Tuesday, 4/9/68 - TEASER - 4

LIZ (CONTD)

Miss Winters bought the  
other day and have it hung  
over the desk in the drawing  
room.

MRS. JOHNSON

I'm afraid I can't do that,  
Mrs. Stoddard.

LIZ

Why not?

MRS. JOHNSON

Because the painting is  
gone, too.

(LIZ STARES AT HER. NOW  
A CERTAIN FEAR BEGINS TO  
SET IN AS SHE REALIZES  
THAT SOMETHING MAY BE VERY  
WRONG INDEED)

CUT TO:

FILM: WAVES BREAKING AGAINST  
A ROCKY SHORE.

DISSOLVE TO:

FILM: EXT. COLLINWOOD - DAY  
(SUPERIMPOSE MAIN TITLES)

FADE OUT.

COMM.

ACT ONE

FADE IN:

INT. FOYER - DAY

(ABOUT HALF AN HOUR HAS  
PASSED. MRS. JOHNSON COMES  
OUT OF THE DRAWING ROOM AS  
LIZ IS COMING DOWNSTAIRS)

MRS. JOHNSON

Did you find him?

LIZ

No. You were right. He's  
nowhere in the house. Did  
you ask all the servants  
about the painting?

MRS. JOHNSON

Yes. Nobody knows what's  
happened to it.

LIZ

(CONCERNED) It wouldn't  
be like Roger to go away  
on a trip without telling me.

MRS. JOHNSON

Mrs. Stoddard -- maybe we  
should call the police.

LIZ

No, we'll wait. If he isn't  
back by tonight, then we'll  
call.

Show # 471 - Tuesday, 4/9/68 - ACT I - 6

MRS. JOHNSON

As you wish.

LIZ

Do you know where Vicki is?

MRS. JOHNSON

She went to the hospital  
to see Barnabas.

LIZ

When she returns tell her  
I'd like to see her. I'll  
be in my room.

MRS. JOHNSON

Very well.

(AS LIZ STARTS TO LEAVE)

Oh, Mrs. Stoddard -- I'd  
like to ask you a favor --

LIZ

Yes, what is it?

MRS. JOHNSON

My -- son is coming to  
visit me for awhile --

LIZ

I didn't know you had a  
son, Mrs. Johnson.

MRS. JOHNSON

Oh, yes -- he's grown up,  
of course and he's -- been

(MORE)

Show # 471 - Tuesday, 4/9/68 - ACT I - 7

MRS. JOHNSON (CONTD)

out of the country for  
quite a long time. (PAUSE)  
Would it be all right if  
he stays here while he's  
visiting me? I promise  
he'll be no trouble to  
anyone --

LIZ

Of course, Mrs. Johnson.  
You can give him the room  
next to yours.

(THERE IS A KNOCK AT THE  
DOOR)

MRS. JOHNSON

Thank you, Mrs. Stoddard.  
(SHE OPENS THE DOOR.  
BARNABAS ENTERS)

CUT TO: BARNABAS

Good afternoon, Elizabeth.

(THEY ENTER LIZ'S DRAWING ROOM)

Barnabas, I didn't know  
you were out of the hospital.

(MRS. JOHNSON GOES UPSTAIRS)

did you not BARNABAS thing unusual  
I was given a clean bill  
of health this morning.

LIZ

I can't get over -- how quickly you've recovered.

BARNABAS

The doctor told me that, for my age, the recovery was miraculous. (BEAT) How is everyone at Collinwood?

LIZ

(HER THOUGHTS RETURN TO ROGER) As far as I know -- all right.

BARNABAS

As far as you know?

LIZ

Come into the drawing room, Barnabas. I'd like to talk to you.

CUT TO:

INT. DRAWING ROOM - DAY

(THEY ENTER THE DRAWING ROOM)

LIZ

When we came to the hospital to visit you the other day -- did you notice anything unusual about Roger's behavior?

Show # 471 - Tuesday, 4/9/68 - ACT I - 9

BARNABAS

I thought he was exceptionally  
quiet -- but that's all.

LIZ

Barnabas, I'm worried about  
him. He hasn't been himself  
for several days now.

BARNABAS

You think something is  
troubling him?

LIZ

Yes and it could be some-  
thing serious.

BARNABAS

Why do you say that?

LIZ

He hasn't been seen by  
anyone since early last  
evening. He didn't even  
sleep in his room last night.

BARNABAS

Are you saying that he's  
-- disappeared?

LIZ

I don't know what's happened  
to him --

(MORE)

BARNABAS

Elizabeth, I am quite sure  
nothing has happened to him.  
If something is troubling  
him I'm quite confident he'll  
work it out. Roger has always  
impressed me as a very stable  
kind of man --

LIZ

No, Barnabas. I'm sorry to  
say that if there is one thing  
I would question about Roger  
at the moment -- it's his  
stability.

BARNABAS

Elizabeth, what are you  
talking about!

LIZ

(PAUSES, THEN WITH A SIGH)  
He began acting -- strangely  
-- a few days ago -- after  
Vicki brought that painting  
into the house.

BARNABAS

(BECOMING TENSE) The painting?

LIZ

Yes. He was immediately

(MORE)

LIZ (CONTD)

fascinated by it -- but it  
soon became something more  
than just fascination.

BARNABAS

What happened?

(SHAKES) LIZ

I'm not sure. It was as if  
he became -- possessed by  
the painting --

BARNABAS

Possessed!

LIZ

I know it probably sounds  
ridiculous to you --

BARNABAS

No, it doesn't. Please go  
on.

LIZ

He began to spend all of  
his time standing before  
the painting -- just staring  
at it. After a few days --  
a rather frightening thing  
happened.

BARNABAS

What?

(MOANS)

LIZ

I went into the drawing room  
to tell him about the accident  
you and Vicki were in -- and  
he didn't know me.

BARNABAS

(SHAKEN) He didn't --  
know you?

LIZ

Somehow his whole personality  
had changed. He kept shouting  
at me and saying he was the  
master of this house. At one  
point he even accused me of  
drinking too much!

BARNABAS

(QUIETLY) It's astonishing!

LIZ

He was convinced that he was  
Joshua Collins and that I was --

BARNABAS

(UNCONSCIOUSLY) Naomi Collins!

LIZ

(SURPRISED) Yes! How did you  
know?

BARNABAS

(RECOVERING EASILY) You would

(MORE)

BARNABAS (CONTD)

have to be. Joshua and Naomi  
lived in this house at the  
same time in history.

LIZ  
Barnabas, what do you think  
can be happening to him?

BARNABAS  
I don't know, Elizabeth. But  
under the circumstances I  
strongly suggest that the  
painting be removed from the  
house at once.

LIZ  
(AS VICKI ENTERS THE ROOM)  
It already has been. It's  
been missing since last night.

BARNABAS  
Missing? You don't know  
where it is or who took it?

VICKI  
I know about the painting.  
(THEY BOTH LOOK AT HER) I  
was here last night when  
Roger removed it from the  
easel and left the house with it.

FADE OUT.

COMM.

ACT TWO

FADE IN:

INT. DRAWING ROOM - DAY

(A SHORT TIME LATER. VICKI

HAS BEEN TELLING BARNABAS

AND LIZ ABOUT HER STRANGE

ENCOUNTER WITH RODGER THE

NIGHT BEFORE)

VICKI

When I looked downstairs

again, he was back in the

drawing room staring at

the painting. When he

started to leave the house

with it I tried to stop

him. That's when his

personality changed again --

and he told me I was fired.

LIZ

Fired!

VICKI

Mrs. Stoddard, he wasn't

himself. He didn't know

what he was saying. (BEAT)

Then he turned and left the

house with the painting under

his arm.

Show # 471 - Tuesday, 4/9/68 - ACT II - 15

(LIZ GETS UP, STARTS FOR  
FOYER)

LIZ  
I'm going to have the servants  
search the grounds. If they  
don't find him, I'll call the  
police. (SHE EXITS)

BARNABAS  
Do you have any idea --  
what might be happening to  
Roger?

VICKI  
None. I only know it's --  
frightening.

BARNABAS  
Why should he begin to  
think that he's -- Joshua  
Collins?

I'm sorry VICKI your change  
I don't know -- unless --  
(SHE STOPS ABRUPTLY) No,  
I don't even want to think  
about that!

BARNABAS  
What?

I deeply VICKI  
(PAUSE) Joshua Collins was

(MORE)

VICKI (CONTD)

one of the few people who  
survived the terror that  
Angelique inflicted on the  
family. I just had the  
thought that -- maybe she's  
trying to finish what she  
started.

BARNABAS

That sounds a little too  
incredible to me.

VICKI

After what I went through --  
nothing is too incredible.

BARNABAS

You have been through a  
terrible ordeal, Vicki.  
That's one of the reasons  
I'm sorry about your change  
of plans. I was anxious to  
take you away from here --  
away from all the unhappiness  
you've suffered.

VICKI

I know that, Barnabas -- and  
I deeply appreciate your  
feelings, but --

BARNABAS

Oh, I know. You've made up  
your mind about what you want  
to do -- and I shan't try to  
change it for you -- (HE  
FINDS HIMSELF STARING AT  
HER NECK, UNABLE TO TAKE  
HIS EYES FROM IT) -- at  
least not now.

VICKI

What do you mean -- not now?

BARNABAS

I have hopes that -- someday  
soon -- you will change your  
mind again -- and accept my  
proposal --

VICKI

Barnabas, what are you  
staring at?

BARNABAS

What? (HE FROWNS) Oh --  
nothing -- I was just --  
thinking --

VICKI

Do you feel all right?

BARNABAS

Yes -- I think so --

VICKI

Well, if you only think so,  
perhaps --

BARNABAS

No, I'm all right -- (HIS  
GAZE DRIFTS BACK TO HER NECK)  
I think I'm just a little weak --

VICKI

(VERY CONCERNED) I was afraid  
when I saw you this morning  
that they might be letting  
you out of the hospital too  
soon --

BARNABAS

Yes, you may be right. Per-  
haps I should go and see  
Doctor Lang and have him  
look at me.

VICKI

I don't think you should go  
anywhere. Let me call Doctor  
Lang and have him come here.

BARNABAS

No, please, Vicki -- it's  
all right -- I can get there  
without any trouble. Please  
excuse me.

VICKI

(AS HE EXITS INTO THE FOYER)

Yes, of course. Be careful,  
Barnabas.

BARNABAS (OC)

I will. (WE HEAR THE FRONT  
DOOR OPEN AND CLOSE AND HE  
IS GONE. VICKI STANDS MOTION-  
LESS FOR A MOMENT, LOOKING  
TROUBLED. THEN SHE TURNS AND  
LOOKS AT THE EMPTY EASEL AND  
HER THOUGHTS GO BACK TO ROGER.  
LIZ ENTERS FROM THE FOYER)

LIZ

Where's Barnabas?

VICKI

He wasn't feeling well. He  
went to see Doctor Lang.

LIZ

He was feeling fine when he  
came in.

VICKI

It seemed to happen very  
suddenly.

LIZ

I hope all of our talk  
didn't upset him --

(THERE IS A KNOCK AT THE  
FRONT DOOR)

VICKI

I'll get it.

CUT TO:

INT. FOYER - DAY

(VICKI COMES OUT OF THE  
DRAWING ROOM, MAKES THE  
CROSS TO THE FRONT DOOR  
AND OPENS IT)

CUT TO:

SHOT OF HARRY JOHNSON, WHO  
BEARS A FRIGHTENING RESEM-  
BLANCE TO NOAH GIFFORD.  
VICKI TAKES ONE LOOK AT HIM  
AND IS UNABLE TO STIFLE A  
SCREAM)

FADE OUT.

COMM.

ACT THREE

FADE IN: *Who are you anyway!*

INT. DRAWING ROOM - DAY

(CONTINUOUS ACTION. LIZ

HEARS VICKI'S SCREAM AND

GOES RUNNING INTO THE FOYER)

CUT TO: *VICKI*

INT. FOYER - DAY *AGAIN*

(VICKI HAS HER HAND OVER

HER MOUTH AND IS SHRINKING

BACK FROM THE DOOR. HARRY

IS THOROUGHLY BEWILDERED

AND A LITTLE FRIGHTENED BY

HER BEHAVIOR. LIZ RUNS TO

VICKI'S SIDE) *and no he was*

*coming to* LIZ *You don't*

Vicki, what's the matter!!

*you?* VICKI

That man is -- (SHE TURNS

AWAY) No, it's impossible!!

LIZ *ST*

What's impossible! What *ed*

are you talking about! *didn't*

*mean to* - HARRY

(STEPPING INTO FOYER) I don't

understand -- all she did was

open the door --

LIZ

(HARSHLY) Who are you anyway!

What do you want here!

HARRY

(MEEKLY) My name is Harry

Johnson --

VICKI

(LOOKING AT HIM AGAIN)

Johnson?

HARRY

I just -- came to visit my  
mother --

LIZ

Vicki, this is Mrs. Johnson's  
son. She told me he was  
coming to visit. You don't  
know him from somewhere, do  
you?

VICKI

(STILL UP TIGHT) No --

HARRY

I'm sorry -- if I startled  
you or anything -- I didn't  
mean to --

VICKI

It's -- all right --

LIZ JOHNSON

Vicki, why did you scream?

Mrs. Stoddard VICKI

Mrs. Stoddard -- you remember  
I told you -- when I was in  
the past -- I -- I shot a man --

son will b LIZ ed to explain

Yes. you while I take Vicki

upstairs. VICKI TAKES VICKI'S

Well -- he looks exactly like  
that man -- and when I saw him  
-- it just -- terrified me --

(MRS. JOHNSON COMES RUNNING  
IN FROM THE STUDY AREA)

CUT TO: MRS. JOHNSON

Mrs. Stoddard, I heard some-  
one scream -- (SHE SEES HARRY)  
Harry! When did you get here?

ROOM AND LIZ CLOSING BOTH DOORS

He just arrived. It's all  
right, Mrs. Johnson. There's  
just been a slight case of  
mistaken identity.

I didn't d MRS. JOHNSON

Mistaken identity? SON

Then what HARRY say to her?

This lady thought I was  
someone else --

MRS. JOHNSON

Be quiet, Harry! What happened,

Mrs. Stoddard?

Don't tell LIZ nothing!!

Now don't get upset about it,

Mrs. Johnson. I'm sure your

son will be glad to explain

it to you while I take Vicki

upstairs. (SHE TAKES VICKI'S

ARM) Come, Vicki. (THEY EXIT

UP THE STAIRS. MRS. JOHNSON

QUICKLY TAKES HARRY BY THE

ARM AND LEADS HIM INTO THE

DRAWING ROOM)

CUT TO:

INT. DRAWING ROOM - DAY

(CONTINUOUS ACTION. MRS.

JOHNSON AND HARRY ENTER THE

ROOM AND SHE CLOSES BOTH DOORS)

didn't you MRS. JOHNSON

(STERNLY) All right, tell

me what you did!!

All right HARRY

I didn't do anything!

downstairs MRS. JOHNSON

Then what did you say to her!

HARRY

Nothing!! It's going to be

MRS. JOHNSON Just like I can't

Don't tell me nothing!! A  
young lady like Miss Winters  
doesn't just scream for  
nothing! MRS. JOHNSON

HARRY With you're for getting

Look, I don't know what's  
wrong with her -- her choice.

MRS. JOHNSON

If there's anything wrong  
with anyone it's you! chance!

HARRY I told you changed!

Thanks! MRS. JOHNSON

MRS. JOHNSON And I told you going

Now tell me what happened!

HARRY you've got to get

You heard what the lady said,  
didn't you? She thought I was  
someone else!

MRS. JOHNSON

All right. I'll wait until  
Mrs. Stoddard comes back  
downstairs and make sure  
that's all it was! ing about

what just happened --

HARRY

Oh, great! It's going to be  
just like old times, isn't  
it! No matter what I tell  
you, you're going to believe  
someone else!

MRS. JOHNSON

With your talent for getting  
into trouble, Harry, I usually  
don't have any other choice.

HARRY

Why don't you break down a  
little and give me a chance!  
I told you I've changed!

MRS. JOHNSON

And I told you you're going  
to be on trial here until  
you've proved it to me!

HARRY

Well, I will prove it, so  
stop worrying.

MRS. JOHNSON

You haven't gotten off to a  
very good start --

HARRY

Will you stop harping about  
what just happened --

MRS. JOHNSON

It wouldn't have happened,  
Harry, if you'd used your  
head!

HARRY

What do you think I am -- you  
psychic? How am I supposed  
to know a girl is going to  
come to the door, take one  
look at me and scream her  
head off!

MRS. JOHNSON

You shouldn't have come to  
that door! I'm a servant  
in this house! You're my  
son! I use the servant's  
entrance. You should have  
had sense enough to use it,  
too!

HARRY

All right, I'm sorry. It  
won't happen again.

MRS. JOHNSON

I hope not. (RELENTING SOME)  
I hope you have changed,  
Harry. For your own good.

HARRY

What does that mean?

MRS. JOHNSON

It means if you should happen  
to make one -- serious mistake  
-- while you're here, if you  
should happen to get -- what  
was it you used to call it? --

HARRY

(WEARILY) Itchy fingers.

MRS. JOHNSON

Yes. If that should happen,  
Harry -- I won't be able to  
do anything to help you. You'd  
go right back to prison and  
this time they'd throw the  
key away.

Did you get your son settled?

FADE OUT. MRS. JOHNSON

Yes. (SHOWING HER A MEDICAL

COMM. AND SHE'S BROUGHT FROM

(UPSTAIRS) Mrs. Stoddard, I

thought you might like to see

this.

LIZ

(LOOKS AT IT, FUMBLING) What

is it?

ACT FOUR

FADE IN:

INT. DRAWING ROOM - DAY

(LIZ IS ALONE. IN THE  
BACKGROUND, MRS. JOHNSON  
IS SEEN COMING DOWNSTAIRS.  
SHE CROSSES INTO THE  
DRAWING ROOM)

MRS. JOHNSON

Is Vicki all right now?

LIZ

Yes. She was just frightened.  
It was nothing serious. She'll  
be fine.

MRS. JOHNSON

Good.

LIZ

Did you get your son settled?

MRS. JOHNSON

Yes. (SHOWING HER A MEDICAL  
HEADBAND SHE'S BROUGHT FROM  
UPSTAIRS) Mrs. Stoddard, I  
thought you might like to see  
this.

LIZ

(LOOKS AT IT, PUZZLED) What  
is it?

Show # 471 - Tuesday, 4/9/68 - ACT IV - 30

MRS. JOHNSON

It's something that's used  
by doctors -- an examining  
instrument.

LIZ

Where did you get it?

MRS. JOHNSON

I found it in your brother's  
room. I'd never seen it  
there before, so I thought --

LIZ

(STUDYING IT) What on earth  
would he be doing with some-  
thing like this?

MRS. JOHNSON

I don't know.

LIZ

(TURNING OVER THE DISC)

There's an inscription on  
the back. (READING IT)

Doctor Eric Lang -- Arrow-  
head Road -- Collinsport.

(SHE LOOKS UP AT MRS. JOHNSON,  
MYSTIFIED) He's the doctor  
who treated Barnabas!

DISSOLVE TO:

INT. LANG'S HOUSE - DAY

(LANG IS SEATED AT HIS DESK,

LISTENING TO BARNABAS, WHO  
IS IN A STATE OF EXTREME  
ANXIETY)

BARNABAS

I had the feeling that I  
was completely helpless,  
doctor -- that if I did  
not get out of the house  
soon I would have -- gone  
for her neck!

LANG

That would have been a  
great mistake.

BARNABAS

Don't you think I realize  
that? Why do you suppose  
I came here as soon as I  
could?

LANG

I'm glad you did. I'll  
arrange for an immediate  
transfusion.

BARNABAS

How often are these trans-  
fusions going to be  
necessary?

(MORE)

LANG

For the time being you'll  
require one about once a  
week.

BARNABAS

For the time being?

LANG

I'm hoping that you've  
given favorable considera-  
tion to the offer I made  
earlier today.

BARNABAS

About helping me with Vicki?

LANG

Yes -- in return for your  
cooperation with me.

BARNABAS

I will need more time to  
think about that -- and I  
will also need to know a  
good deal more about you  
-- and what you have in mind.

LANG

What I have in mind, quite  
simply, is an opportunity  
for you to live a new life --  
free of the curse that has

(MORE)

LANG (CONTD)

plagued you for so many  
years.

BARNABAS

But you haven't told me how  
you propose to do that.

LANG

Suppose I were to tell you  
that -- if you chose to,  
you could be given the  
physical appearance of  
Jeff Clark. Do you think  
something like that is  
possible?

BARNABAS

No.

LANG

I know it is possible.

BARNABAS

How do you know?

LANG

How I know is irrelevant  
at the moment. Does the  
idea appeal to you?

BARNABAS

I don't know.

LANG

Don't you think it would  
help you to win Vicki back?

BARNABAS

There is a great difference  
between looking like another  
person -- and actually being  
that person.

LANG

Barnabas, if you had Jeff's  
physical appearance -- which  
is something that is possible  
-- the rest would be up to you.

BARNABAS

Doctor Lang, I'm grateful  
for what you've done for me  
-- and I find you a most  
interesting man -- but also  
annoyingly mysterious. You  
keep hinting at some great  
plan you have -- something  
revolutionary in nature --  
but you never quite get  
around to being specific  
about it.

mimeographed by the studio duplicating service, inc.  
446 west 44th st, nyc  
longacre 3-1225